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divided interest do not appear before the last decade of the twelfth century. At the end of the century they are supplanted by the genuine tale of social customs or the narrative of adventure. Should *Galeran* be assigned to the years between 1192 and 1197, there is a strong probability that this time limit would include the date of its composition.

F. M. WARREN.

Yale University.

HERODIAS THE WILD HUNTRESS IN THE LEGEND OF THE MIDDLE AGES. II.

In a pseudo-Augustinian treatise, *De fide et spe*, which dates back to the sixth century and is absolutely free from all influence of Germanic mythology, we find the legend of Diana, Herodias and Minerva the Wild Huntresses in a form almost identical with that in the Canon *Episcopi*. This offers a very strong argument against Jacob Grimm's theory that the legend of Herodias, the leader of the Furious Host, nay, all the horrible delusions of witchcraft which culminated in the "pious incineration" of hundred of thousands of wretched women have attained their full growth on the soil of Germanic mythology. The mythological conceptions of our forbears, as Grimm admits, know of no incarnate principle of Evil. This occasional remark of Jacob Grimm amounts to a complete refutation of his theory, for it is the personified principle of Evil, and nothing short of it, that is required in order to understand these dreadful delusions.

According to the ideas embodied in Germanic mythology, the practice of magic arts was no sin, no horrible transgression; nay, Wotan is praised as the source of all magic lore. No natural religion has ever reached the abstraction "absolute good" no more than "absolute Evil." Dissenting from Grimm's theory as to the origin of the Herodias legend, I, however, by no means intend to deny accretions from German mythology, particularly, that Herodias has traits in common with Holda or Bertha. This kind of syncretism rules supreme throughout the realm of mythology. It

is, for instance, a familiar fact that the Greeks and Romans obstinately insisted on identifying their own Gods with the Deities worshipped by the nations and tribes with whom they got in contact, or vice versa.

In the tenth century the wide spread attained by the Herodias legend is attested by Ratherius, bishop of Verona († 974), in his *Preloquia*. He gives expression to his deep indignation as follows: "What shall I say of those impious people who utterly forgetful of their immortal souls, do reverent homage to Herodiad, the murderess of Christ's precursor and Baptist, and acknowledge her as their sovereign, nay as their Goddess. In their lamentable dementia, they claim that the third part of the world is subject to her sovereignty. As if this was a fit reward for the murder of the prophet. It clearly appears that the demons have their hand in the matter, who by their hellish prestiges delude the unhappy women, and sometimes even men, who deserve more severe censure than the women."

The pious bishop very naturally sees in the Herodias an instrument sent forth from out the gates of hell to work the destruction of Christian souls. "The third part of the world" which popular fancy awarded to Herodias in the tenth century, admits of different interpretation. It is, however, clear that a spiritual kingdom is understood. Later on, we shall find this third part of the world defined as the unbaptized children and elves, gnomes, beings whom the people believed to be in possession of immortal souls and capable of salvation.

A very interesting testimony concerning our legend in the twelfth century is found in the second book of the *Polyeraticus* of John of Salisbury, bishop of Chartres († 1182). This learned and truly upright man was in many respects ahead of his time; but Jules Baissac who quotes the passage of the *Polyeraticus* on page 286 of his work, does, in my opinion, a very poor service to the bishop, by intimating that he was too much enlightened to believe in the reality of the Devil. Baissac seems entirely to forget that the combat against the infernal powers was by all ecclesiastic authorities considered the true object of the church. He has forgotten his own remark on page 48:

"Le diable n'est pas tout le christianisme,

comme l'a cru, ou du moins, comme l'a dit Voltaire ; mais il en est partie intégrante, essentielle même. Dieu et le Diable, ainsi que s'exprime très justement Nicole, c'est toute la religion."

The passage in the *Polycraticus* reads, as follows : "The Evil Spirit, with the permission of God has pushed so far the license of his malice that some people miserably and falsely attribute external reality to what happens only in their minds, on account of their perverted imagination. Thus such lamentably deluded persons assert and affirm, that a certain Noctiluca (an epithet of Diana) or Herodiad, as sovereign queen of the Night, convoques nightly assemblies, where great and magnificent banquets are served. Here, as they claim, all kinds of exercises take place, and some are punished, others rewarded according to their merits. They, moreover, believe that children at those feasts are sacrificed to the lamies, are cut into pieces and eagerly devoured, later they are thrown up and, thanks to the kindness of the sovereign queen, again restored to life and transferred to their cradles. Who can be blind enough not to see that all this is nothing but a malicious illusion wrought by the demons? We must not overlook the fact that those to whom such monstrosities happen, are mostly poor women or ignorant and stupid men. The best remedy against this malady is to hold on firmly to Faith and to lend no ear to such lies and not to pay much attention to such follies." It would have been a good thing for European civilization if this wise word of the bishop had been borne in mind by the theologians of the following centuries. In the report of John of Salisbury there is a feature which attained an awful celebrity in the trials of witches, to wit the killing and devouring of children in honour of Herodias, the leader of the roaming witches.

From a close contemporary of Thomas Aquinas, Angerius II, Episcopus Conseranus, we have a statement of the popular superstition of the nightly roamings, wherein Herodias is associated with Diana and Bensozia. He tells us like John of Salisbury : "This jaunt is a delusion of the Devil." He seems to have in mind the same dream-like change or amalgamation of personality. Ducange, *Lexicon mediae et infimae Latinitatis*, admits his absolute ignorance of the etymology of

the name. It is, however, probably a corruption from *bona socia*, "good companion." The name expresses the kindly temper of the mythological lady, who thus seems to be a very near relation of the fairy Abundia who plays such a prominent part in the *Roman de la Rose*.

Gulielmus Alvernus (Guillaume d'Auvergne), bishop of Paris († 1248), in the second part of his treatise *De Universo*, chapter 12, complains of the widely spread superstition concerning Domina Satia or Abundia and the *bonae mulieres*. He gives the etymology of these names in the following sentence : ". . . et vocant eam Satiam a satietate et Dominam Abundiam pro abundantia quam eam praestare dicunt domibus quas frequentaverit." It hardly requires a remark that he sees herein the prestiges of the Evil One. Dame Abonde translated into mythological German would be *Vrowe Holda*. We use in modern German the term "In Hülle und Fülle." In this alliterative combination Hülle, probably points back to Holda. This remark is no digression, for in the most interesting presentation of the Herodias legend in the middle ages, Herodias is expressly identified with Pharaildis, i. e., *Frau Hilda*.

Thus we come to the second point, the love element in the Herodias legend. The idea of Herodias, or Salome being in love with the preacher in the Desert, "who had his raiment of camel's hair, and a leathern girdle about his loins ; and his meat was locusts and wild honey," as presented in Heine's *Atta Troll*, Sudermann's *Johannes* and Oscar Wilde's *Salome*, is liable to impress, even a man of considerable critical faculty, as distinctly modern, romantic, perverted, etc. The love element, however, has its origin in the twelfth century and was introduced by the author of *Reinardus* (or rather *Isengrimus*, compare the edition by F. Voigt, Halle, 1884), a satirical poem which holds up to ridicule the arrogance, ignorance and greediness of the monks and the exaggerated asceticism of Clugny and Cîteaux. Gervinus rightly praises the elegant versification in elegiac metre, but charges the author with low motives ; he has, however, nothing to say about the "Herodias episode." Mone, who in 1836 published the *Reinardus* with the assistance of Jacob Grimm, marks this episode by brackets as

an interpolation, it seems to me without sufficient reason; the propensity for episodes being the most conspicuous feature of the author. The question concerning the authenticity of this episode is, however, of no great importance for our purpose, as the approximate date is not involved in doubt.

In the version of the author of the *Reinardus* or *Isengrimus*, Herodias, the daughter, bears no moral responsibility for the murder of John the Baptist. The princess, a charming and innocent maiden, was deeply impressed by John the Baptist and earnestly desired to be united to him in true love. King Herod, considering such an alliance a tarnish on the fair escutcheon of his royal house, resorted to the execution of the Saint; especially because the love-lorn princess had taken a solemn oath that she would become no other man's spouse. After the execution of her beloved John the Baptist, the distracted princess gave order to bring his head to her. While she tearfully tries to clasp the bleeding head of the beloved man and to kiss his lips, the head of the irate Saint drew back and began to blow hard at her. It then took its way through the *impluvium* whirling the unhappy girl into the air. The sentimental poet is rather enraged against John the Baptist, whose persecution of the girl he had never loved, seems to him wanton cruelty; he observes rather cynically that the Saints do whatsoever they please. Thus Herodias is not allowed to die, she is condemned to eternal suffering and unrest. "Only from midnight till the first cock-crow she sits on oaks and hazeltrees; the rest of her time she roams through the air followed by an innumerable retinue, to wit, the third part of the world. Now she is known as Pharaildis, she who was formerly Herodias the incomparable dancer." Mone tried to explain the new name of Herodias by the life of a saint of that name in Flanders; but as there is not the slightest connection between such a saint, whatever his merits may have been, and Herodias-Pharaildis, the attempted explanation has no value. Here we have to do with an accretion from Teutonic mythology as mentioned above. At the hands of no other poet Salome received such tenderly reverential treatment; Oscar Wilde makes her a monster of iniquity. She is finally killed by order of the tyrant Herod, who is shocked by her diabolical wickedness.

Heinrich Heine says concerning Herodias (Salome's mother):

Und das dritte Frauenbild,
Das dein Herz so tief bewegte,
War es eine Teufelin,
Wie die andern zwei Gestalten?
Obs ein Teufel oder Engel,
Weiss ich nicht. Genau bei Weibern
Weiss man niemals wo der Engel
Aufhört und der Teufel anfängt.

What Heine says about women generally, applies to all mythological personalities; there is a truly Heraclitic evolution "upwards and downwards" about them. There is no conception of absolute good or absolute evil in popular mythology. Moncure D. Conway, in his instructive book, *Demonology and Devil Lore*, has given a strong array of instances for this evolution from comparatively good deities to comparatively bad ones and vice versa.

In concluding this article, I mention only as a curiosity the etymology—quoted in Ducange—by Gobelinus Decanus Bilefeldensis († 1418), who reduces the legend of Herodias to a combination and corruption of the two words Hera and Diana.

WALDEMAR KLOSS.

Cambridge, Mass.

SIR THOPAS AND SIR GUY. II.

Passing from the story of the two poems to their form, we again find Chaucer's poem strongly suggestive of *Sir Guy*. At first sight, the comparison is disappointing for the Auchinleck *Guy* does not begin in the tail-rhyme strophe which Chaucer uses. This is important, because it is evident that much of the point of the parody lies in the use of this measure. Indeed, it seems the chief point in common among the "romances of prys," so far as we know them." It is gratifying, therefore, to find that the translator of *Guy* adopts this measure at about line 7300, where he makes

²⁷ To this *Ypotis* is an exception, as it is in couplet form. This, together with the absence of any phrases parallel to Chaucer's, makes one a little suspicious that it is not this particular poem to which he refers.